

F  
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C683  
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THE COMMERCIAL  
ARTIST

*Red Pine*



# *Commercial Artists:*

WE have the stock of  
materials you need:  
*Color, Brushes or Board.*

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***Schussler Bros.***

285 GEARY STREET

# THE COMMERCIAL ARTIST

*A Class Magazine reaching all the Buyers on the Pacific Coast*

Vol. II

OCTOBER, 1920

No. 10

F850  
CG83  
v.2:1

## *Looking Backward*

**A**CERTAIN young lady referring to the circus, observed: "When I discovered it was the music that went fast, and not the horses, then I knew I was grown up."

In my own case, the discovery came with regrets. Time was, when for me the circus posters' glamour was supported by the facts of the tents, but when by comparison I discovered that the glamour was in the posters only, then I knew I was grown up. Many times since then I have regretted the dulling of my emotional receptivity.

I recently picked up a book of adventure, to read once more the episodes that had thrilled me to the marrow. I read, "Frank stood with his gun at ready, while the huge grizzly advanced on all fours." I recalled how at the first reading of that sentence I was breathless with expectation; I knew just how Frank felt, and I delighted to frighten myself with his emotions, while I read in the ample security of my father's great arm-chair. Today I do not know how Frank felt, and from further study of the text I cannot see how Frank could have felt anything, so few did he possess of the attributes of a live being. I am not criticizing the author; I am only again expressing the conviction that I am grown up.

## *Wanted: A Stimulant*

Youth is responsive to suggestion. A simple statement of fact enters his mind, and at once picture upon picture is conjured up.

The adult cannot readily be reached with simple statement of fact. His mind clogged with experience, his emotional response dulled with a surfeit of facts, calls for a stimulant.

It is only when the *picture* is presented with the statement that the adult mind goes through the emotional experience of youth, and receives the impression vividly.

Feeling the loss of his youthful receptivity, the adult calls himself "the tired business man." It is his expression of sympathy for himself; his confession that he is grown up; his admission that his faculties for turning facts into pictures are dulled. He demands the stimulus of ready made pictures, of facts visualized for him.

What wonder then that the world "grown up" responds en masse to the movies and to—Commercial Art! —*Sidney Armer*

## *Who Pays?*

**T**HE public—that illusive class that stands outside every clash of classes—the public who is said to be out and injured when labor is in the ascendant, as well as when capital is said to rule with an iron rod—that public wants to know “who pays.” It walks by costly store fronts, observes expensive fixtures through plate glass shop windows, and sighs in sympathy with itself at the thought “for all of this do we not have to pay?”

Ourself, not being one of “the public” nor any part of the warring classes, can of course answer and our answer is, “You do not pay.”

There is what is called “economic waste.”—It includes costly fixtures, national and lesser advertising, drummers, and of course Commercial Art.

All these are only the outward show of what is in fact *organization*.

The costly store front has attracted business to the firm; has forced the lesser operator to the wall and absorbed his customers. It has caused one store to flourish, where two languished before. To that extent, it has organized or centralized the purchasing community. The same thing has happened in production. Farmers have organized and “the public” asks if it has not paid for their automobiles. Canners have organized and “the public” suspects that it pays for all those big advertising campaigns with their excellent commercial art. And the answer is, “For all of this it does *not* pay.”

All this so-called “economic waste” is the interacting cause and effect of organization. The real waste was the waste in cost of production, *before* organization was effected. All that waste (which had to be charged to the final cost of the article) has been eliminated; and the articles sold “the public” through costly advertising, commercial art, and hardwood store-fixtures, are sold at a cost less than formerly.

“The public” can buy nationally advertised goods as cheaply if not cheaper than obscure brands of equal quality.

Similarly, the department store with its daily bill for advertising and commercial art, its high rent and expensive fixtures, can and does, by organization, undersell its small competitor.

No, dear Public, for all that “waste” you do not have to pay. That “waste” is the organization which enables you to enjoy a higher standard of living by lowering the cost of production.

## Serious Aspects of Levity

Written for *The Commercial Artist* by  
"PIMENTO"

**S**INCE you may wonder how I, a former clergyman, should have become a cartoonist, I wish to explain that I did not go into this thing utterly in cold blood.

I was betrayed into the comics originally by the conscientious reflection that the world is very dismal and that, as I had probably helped to make it so from the pulpit, I might expiate this fault by titillating the risibilities of the public with my limited skill in drawing.

I was not deceived into believing that I had a sense of humor or any special proficiency in drawing; but I was convinced that I could adhere without deviation to a series once I got one started, and this seems to be the main thing in comics today. Applying the psychology of advertising and merchandising, I decided that what the public wants in comics is the analogue of a label—something that will protect them against a new thing being foisted on them. Then, having discovered that all the popular misadventures of comic characters can be card-indexed together with the appropriate remarks we hear daily and that the artist is safe if he avoids grammar and correct spelling, I was ready to go to work.

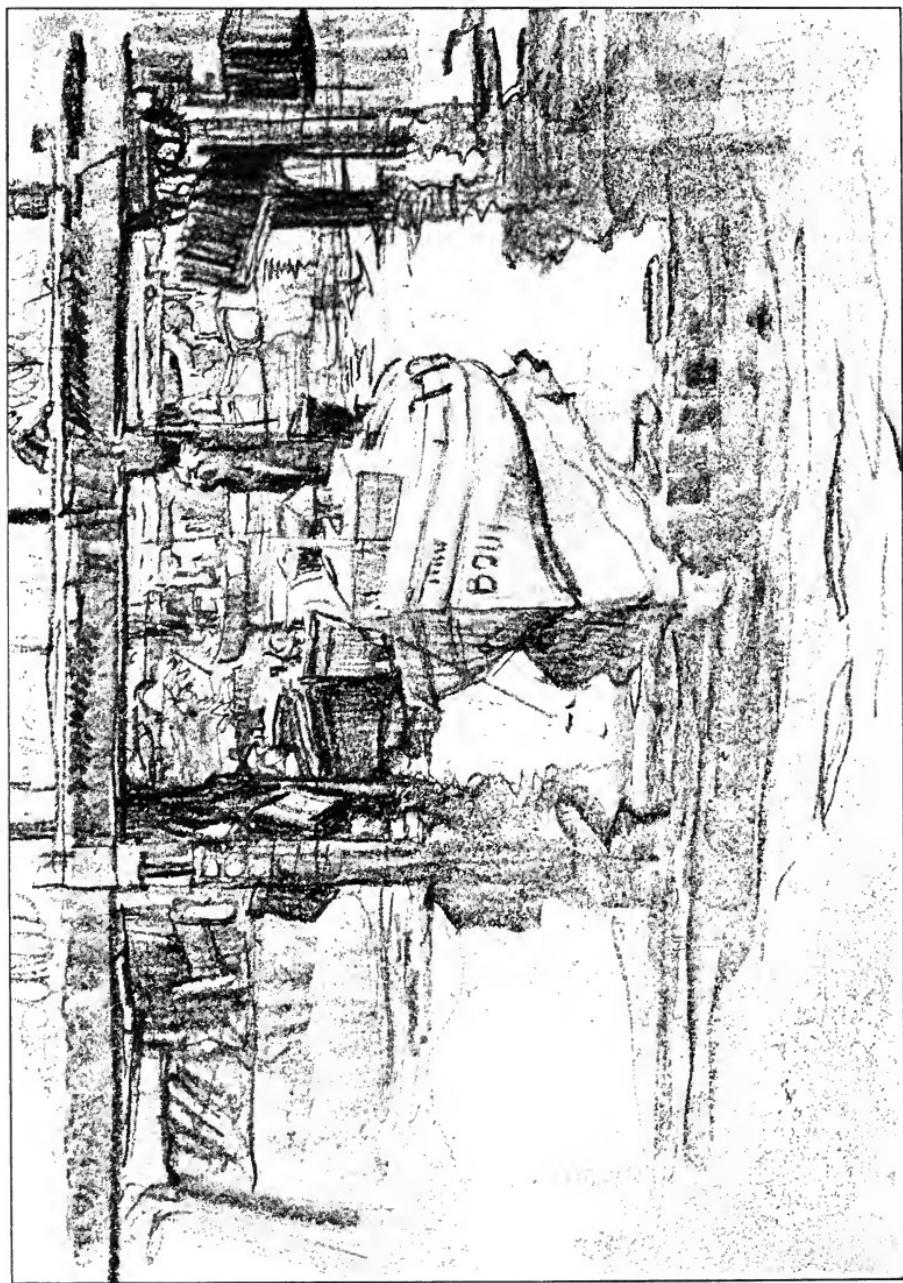
I must confess that my efforts did not seem funny to me at first, or worthy of a man of my serious purposes. But I remembered that I have not a sense of humor and compared my work with that of the other artists on the comic page. It was the same, and evidently possessed risible qualities to which I was a stranger. Accordingly, I submitted my sketches with confidence.

The art editor of the *Exasperater* was clearly impressed. "Is it possible!" he exclaimed. His countenance bore a cryptic expression while he devoted a few moments to examining the results of my labor. Then "I will do it," he announced.

The comics appeared. They continue to appear and my salary rises progressively. They are a palpable success.

"But what gets me," said the art editor the other day, "is—do they get you? I actually thought you brandished your slapstick seriously when you first brought the stuff in."

This singular being had evolved the idea that I was fighting the comic page with its own stuffed pillow by deliberately making my work worse than that of my associates in the art room, and gave me credit for doing an almost impossible job. These ghouls, he said, were inflicting a refinement of torture on him by perpetually driving him to a drink that did not exist; and he welcomed me as a savior who might penetrate the pachydermatous hide of the Old Man and



"FISHERMEN'S WHARF" by FRANCIS TODHUNTER  
A lithoengraving crayon sketch reproduced by the halflight halftone.

incite him to commit battery, mayhem, and homicide on the whole art room in strict conformity with their undeviating formula for a joke.

I vehemently disclaimed any desire to lampoon my fellow-jokesters by ironically outdoing their deficiencies; and explained that I was trying seriously to lighten the burden of the reader by giving him a species of fun that could not be mistaken for anything else. To his credit, the editor applauded this resolution and assured me that if I adhered to it I should be better than ever. He urged me to insure my present state of mind as Ben Turpin has insured his cocked eye, and warned me that if I ever learned to draw I should be a ruined man.

I should suspect this man of levity were it not for the circumstance that the size of my check establishes unmistakably the fact that I am a great cartoonist. This seems a humiliating confession at first glance, but it may be that my work will yet have beneficial reaction which at present I am quite unable to apprehend.

## Trademarks, Alive and Dead

ONCE there was a yellow Turk (or Arab?) whose figure adorned a package in the capacity of trade mark. No one knows how long he stood there, but when we first saw him, his hair and beard had turned white, and from lack of use, one of his legs was considerably shorter than it really ought to be. As a trade mark he identified a certain brand of coffee, and every time a package was sold, the trade mark was sold with it.

Into the firm that treasured this Mohammedan fossil there came one day an impatient youth. Like any youth, he was intolerant of immobility. He began to prod the standpatters of the firm, and after tiring of this sport he landed on the tired Turk. Much to the amazement of the wise old heads of the firm, he insisted that the yellow Ottoman be set to work. So he took him out of his red environment, pulled his leg to match its mate, and straightened out his neck, with many a vertebral creak, and osseous protest. From that day the bearded gentleman of the Levant appeared on bill boards—serving coffee at one time, at another drinking it, always in an attitude of real enjoy-

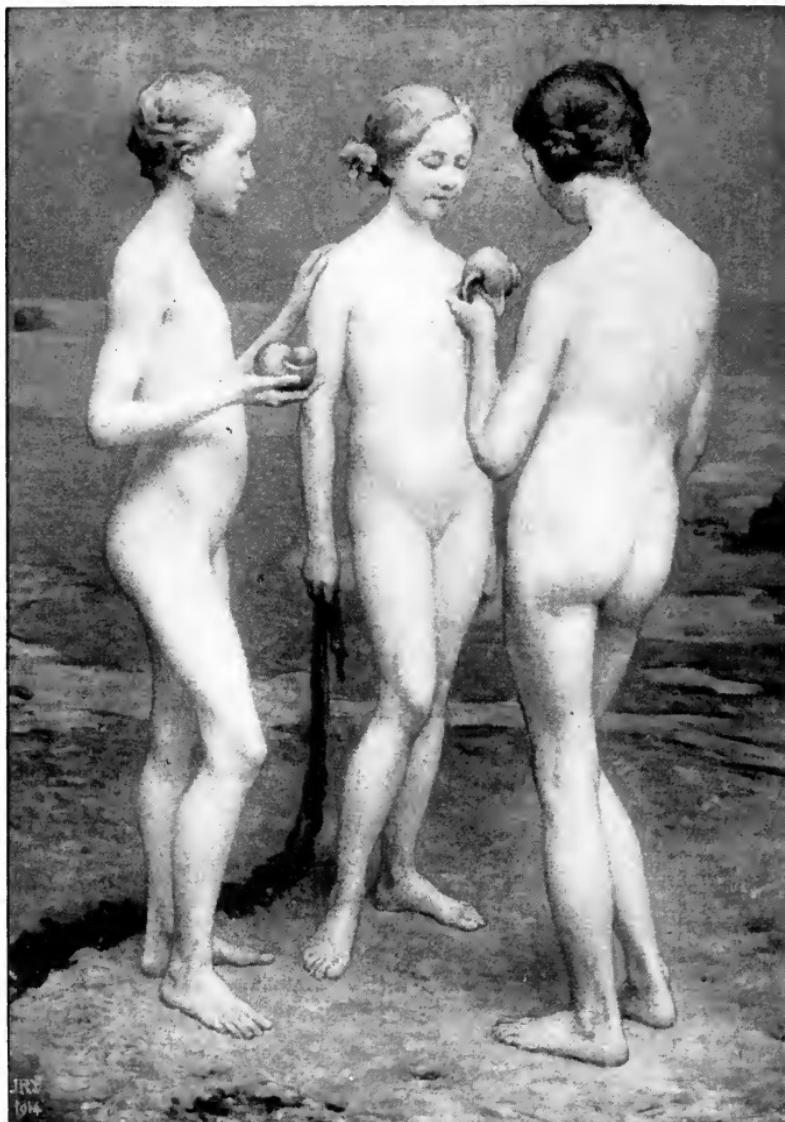
ment—(the osteopathic operation was successful). He appeared also in magazines, and in window displays. Quite rejuvenated, he entered into his new occupation of selling coffee with an almost fanatical fervor. Now that package is no longer selling the trade mark, but the trade mark is talking Turkey. It has come to life and is functioning as salesman.

For years two pickaninnies occupied a static pose on a box of washing powder. One day they came to life, seized a mop and bucket, and while they cleaned up the households of the land, incidentally cleaned up a fortune for the firm who set the Gold Dust Twins to work.

The sensitive wild rabbit knows that his *motion* makes him conspicuous; when he wishes to be unseen, he "freezes."

Look to your trade mark. Is it frozen and invisible, or have you set it visibly in motion, and to work? Call in a commercial artist, and let him find possibilities in your inanimate trade mark. He will bring it to life and press it into your service as your best salesman.

—A.



"SHELL FISH" by GEORGE S. MAURY,  
a photograph by GABRIEL MOULIN from the original painting

## Make It Pink

Written for *The Commercial Artist* by  
GEORGE KEGG

**H**ERB, you know that new advertising man? Well it didn't take him long to learn that I could always squeeze in a little time for anyone wanting a good line or color work, so he wasn't long in locating me. In fact nearly everyone knows where 535 Sacramento street is. (That's business, Herb.)

He had a wonderful line of sweet pickles he wanted to put out, but say, Herb; can you see any connection between a marble quarry and a bottle of pickles? I couldn't at the time but these fellows have made such a deep study of psychology in advertising, far be it from me to question them. Maybe quartz had something to do with it—they do come in that size you know. Anyway, as he said, he thought a large block of marble behind the bottle, as a background, would be a good idea; that he figured something big, something massive, might impress the public with the stability of his commodity. I give him credit for deep cogitation—for deep cogitation.

I decided I might as well begin operations immediately while the idea was fresh in my mind. The only quarry I knew anything about was over near Leona Heights, but a short swim from San Francisco—so me for Leona. It was a good thing of the quarry that I brought back, and that neutral color of the block of marble behind the realistic picklebottle, made it kick over big.

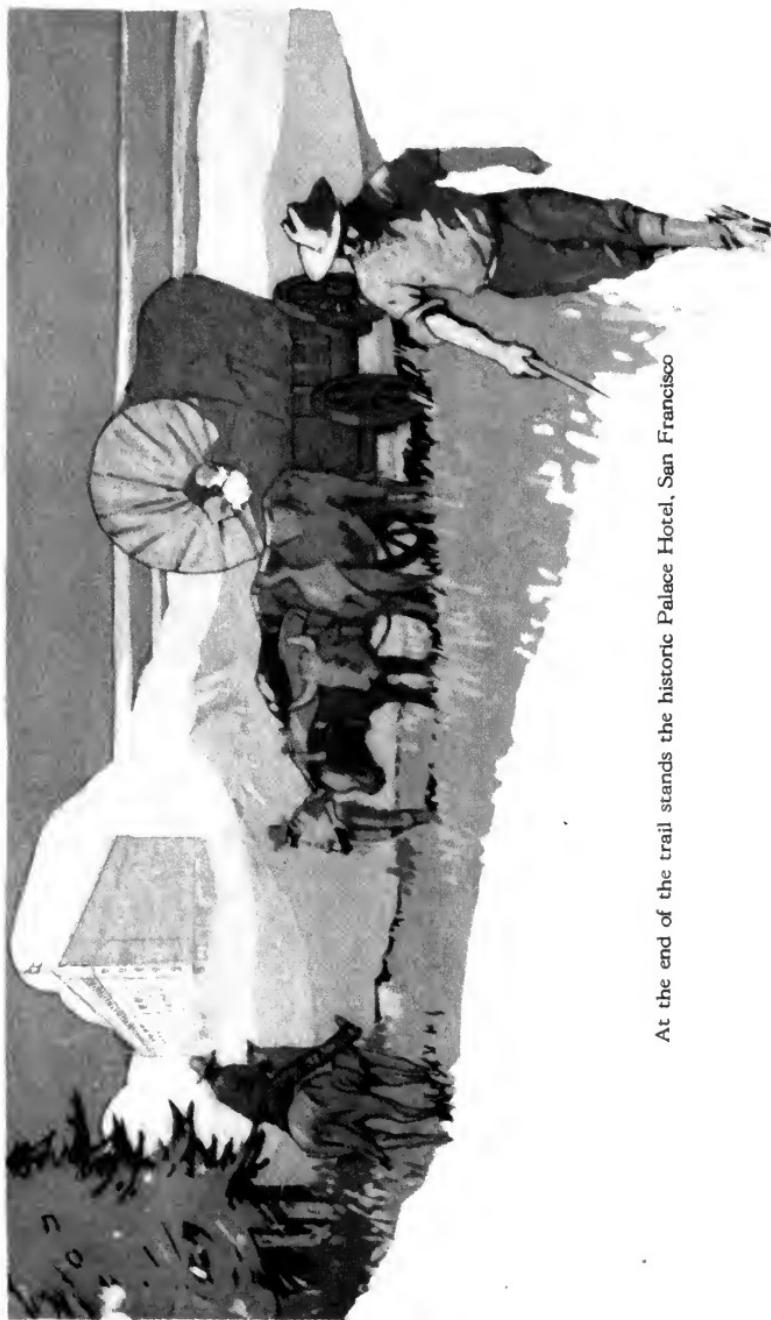
I had done my best, which you know is pretty good, and instead of calling up the advertising man to make sure he wouldn't be in when I delivered my painting, I made a definite appointment with him. I went up feeling that I had really put over something pretty good, feeling that I was pretty well paid (minus his check) for all the little inconveniences that I went through to please him.

He looked at the painting a while—"It's good," he said, "it's good, but—"

Then I knew there was a change to be made. When they say, "It's good, but—" look out. Now a change in a drawing is not always the easiest or the wisest thing to make. To some it seems a very simple thing. Remember the story about the two fellows watching the sculptor at work? One says, "Gee, Bill, that must be a difficult thing to do." Bill says, "I see nothing difficult about it,—he just knocks off what he doesn't want." I think my client's name was Bill; anyway, he had a penchant for pink and he thought a nice pink block of marble behind that green bottle would make it stand out more. Now I'll give him credit for having some knowledge of color theory, but wasn't there danger of making the block so prominent that it might detract from the bottle? Anyway, Herb,—oh, hold on a minute, I'm nearly through.

The change was made—I saw one of the cards in my corner grocer's window the other evening and while talking to the grocer, I noticed a gentleman looking at it, with great interest. I thought, "By jove, the thing attracts; maybe I was wrong after all." The man rushed into the store; he began to stutter, "Give me a b-b-b—" I wanted to help him say, "bottle of pickles," but what he wanted was a "b-b-b-brick of strawberry ice cream."

The grocer says, "It's funny, but ever since I've put that card in the window, do you know my sales of ice cream have doubled?" He says, "Do you think it's that pink thing behind the bottle that suggests ice cream?" I say, "No, I don't think so, I think it must be the chili in the pickles."—I knew all the time what it was, Herb.



At the end of the trail stands the historic Palace Hotel, San Francisco

A menu heading for the Palace Hotel painted by MAURICE LOGAN  
Printed in four colors on the offset press by the Union Lithograph Co. from Photo Litho  
Process Plates made by LANGER PHOTO LITHO PROCESS

## *The Photo Litho Process*

Written for *The Commercial Artist* by REGINALD B. MELLER

**T**HIS article was written with the assistance of Mr. Robert F. Langer. The color print for the Palace Hotel on the opposite page is an excellent example of this Photo Litho process. The plates were made by the Langer Photo Litho process under the direction of Mr. Langer. It was printed on the offset press by the Union Lithograph Co., and is shown by courtesy of Mr. B. S. Hubbard.—Author.

Imagine Senefelder, as the father of lithography, viewing a modern offset press turning out 22,000 35 x 58 sheets of printed matter in 8 hours. If he should begin to compare the speed of his original hand press with its limited capacity, to this modern automatic giant—imagine his surprise. If he should examine the product of his modern relation his surprise would become amazement—he'd no doubt refuse to believe his eyes. Then if he borrowed a magnifying glass to examine this beautiful reproduction his amazement would be complete. One-two-three-four—yellow-blue-red-black—he'd no doubt whisper in awe—but—but, where are the pinks, the buffs, the grays—where are the colors I had to use to get a reproduction far inferior to this work of art? We'd tell Herr Senefelder as we tell you—"The Photo Litho Process" does not need them.

To the lithographer, the story of the progress of lithography is a commonplace part of his knowledge—to the layman this story would be a romance as interesting in its progression as the evolution of the automobile, the aeroplane or the steam engine. But it is not the purpose of this article to describe the progressive stages of lithography from the chromo-type to the modern offset method; we will confine ourselves to the final result of this progression—*The Photo Litho Process*.

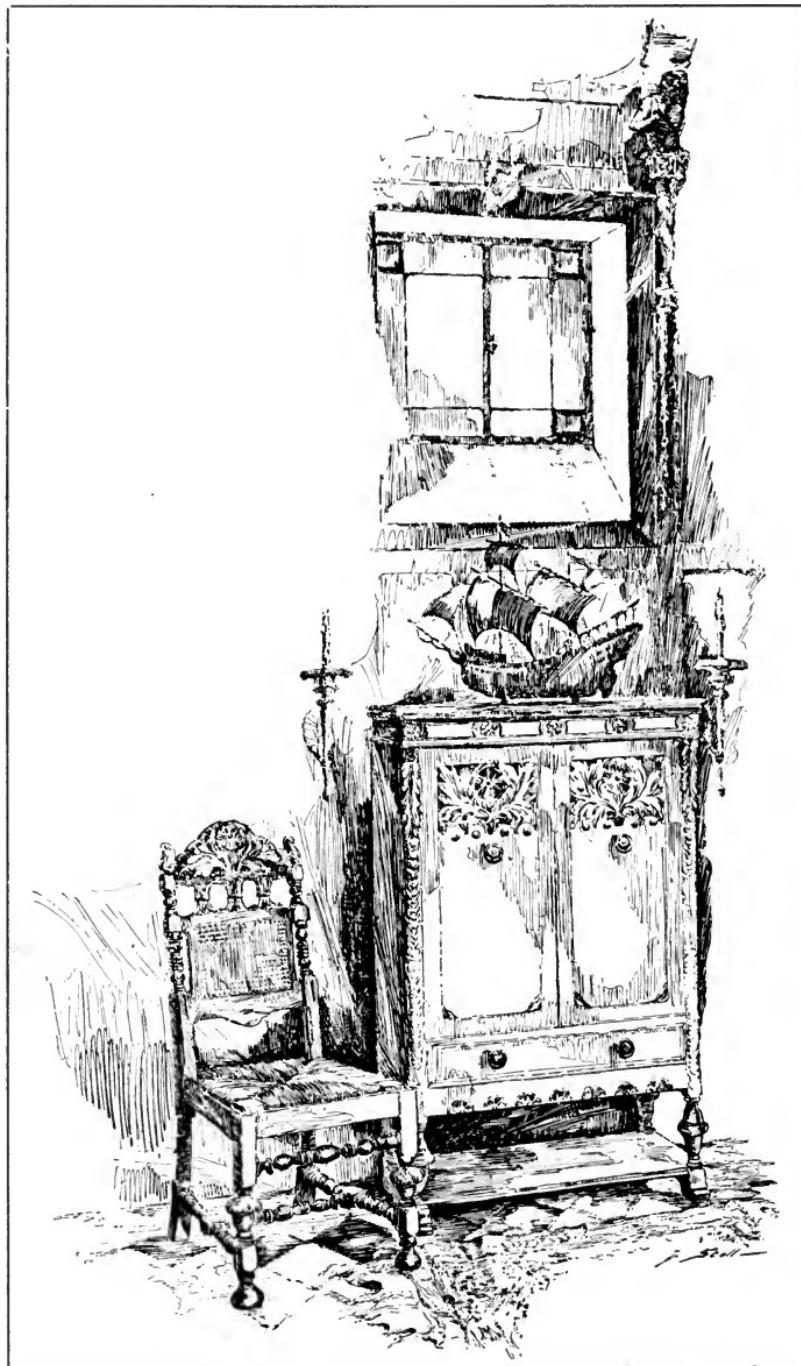
Like all printing processes there are two phases, i.e.: the original plates—and the method of transference to paper. In the progress of lithography, the hand stipple and crayon method of making plates or stones, as they are called, has given way to the more accurate photo

litho process; while the method of transfer that has been the basis of lithographic printing, the principle that oil and water do not mix, has conceded to the more modern offset method. While the changes have been gradual, the fact is established that the original lithographic methods have been supplanted by the more accurate and rapid processes we are describing.

By this we do not mean that original lithography has disappeared—by no means. Beautiful results are being obtained in from five to twenty colors—results that cannot be equalled by the more modern process—particularly in the 15 to 20 color examples. And the lithographic method of printing, or transference as it really is, is unsurpassed for results in its limited way.

Let us consider the making of the original plates by the photo litho process. *Photo Litho Process*—it actually explains itself. A process of lithography by photography. And this is exactly what it is—a process of making lithographic plates by the aid of photography. Actually it is the combination of what is known as the 4 color process applied in a lithographic way by lithographers for the modern lithographic offset press.

If you have not read the article on "The Art of Color Engraving," by Mr. Griffith in the September issue of *The Commercial Artist* you should do so as you will then grasp more readily the language used, and the methods employed in the making of these plates. The article mentioned is accurate and even illustrates the process so that an understanding is within the reach of anyone. (Continued on page 14)



*Pen drawing by J. T. E. STOLL. Engraving by LAUCK-MANN CO.*

## Filing Drawings with the Least Work

Written for *The Commercial Artist* by JAMES I. HAYNES  
Manager of Advertising and Sales Promotion Department  
of Sweet Candy Company, Salt Lake City

**H**OW much of a filing system should I have for my drawings and cuts?" a friend of mine recently asked.

"How long should a man's legs be?"

The extent of your filing system for either drawings or engravings should depend upon what you want it to do. Obviously a filing system suitable for the National Biscuit Company must of necessity be more complicated than would need be for a smaller organization. My experience with systems has taught me to first find out what I want the system to do, ascertain how much material I have for filing, and lastly devise a system that will accomplish my purpose with the least work and bother.

The system which I use here, while it serves my purpose full well, might be unfit for another department where conditions are different. However, I believe the system is elastic enough to be adapted to almost any department.

First I classified my drawings according to product. After doing this I found I would require ten divisions. (More divisions may be added from time to time as necessity requires.)

For filing large drawings I use a Y. & E. Drawing File. This file has two sections of two drawers each, two compartments to a drawer, which accommodate the medium large drawings; and a third section of two drawers, one compartment to a drawer, which holds the largest drawings. For smaller drawings, I use a regular letter file.

The drawers are numbered from one to six, in this case, and the compartments, or divisions, are catalogued A, B, C, etc.

After the drawings have been classified as to products, they are reclassified as to size and are placed in the proper drawers and compartments.

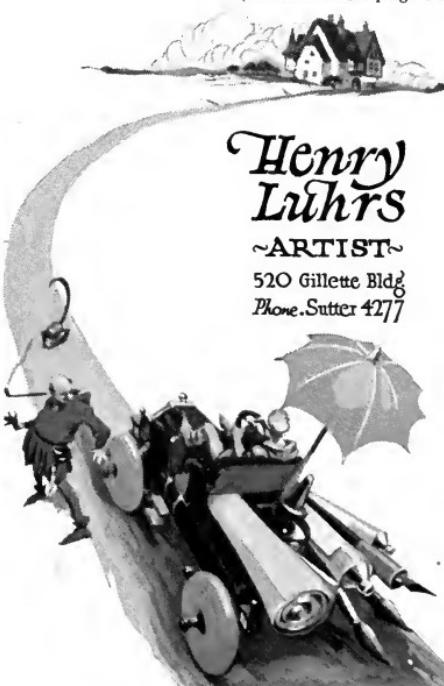
The drawings and the file cards, No. 1, are then marked with the rubber stamp as is shown in Figure 1, and the stamp thus made is filled in with the reference number of the drawing. For instance, drawing with reference number 1-A-2 is the second drawing in Division A in Drawer 1.

The remainder of the form on the

stamp is filled out showing date; photo from —, and retouched by —, or drawing by —, and cost.

After the drawings have all been entered, it is a good idea to paste a proof of the drawing on the back of file card No. 1 as in Figure 3 so that the drawing can be identified without referring to the file.

(Continued on page 18)





Drawn by JO  
A paint campaign of W. P. Fuller &  
Engraving by the C



HELPS  
THE COMMERCIAL ART CO.  
ART CO.

The illustration on page 6 is a sample of a set of 100 prints of famous pictures and sculpture.

PRICE \$2.00 THE SET

# *Gabriel Moulin*

—Your photographer  
for all kinds of  
business photographs

*Phone  
Douglas 4969*

**153 KEARNY STREET**  
Wiley B. Allen Building, near Sutter

# **EDGAR V. SIMPSON**

## **MANUFACTURING ARTIST**

**ADVERTISING SIGNS AND POSTERS,  
DESIGNED, ENGRAVED, AND PRINTED  
IN ONE OR MORE COLORS, ON CARD-  
BOARD, CLOTH AND PAPER. ■ ■ ■**

**306-12TH ST. OAKLAND, CAL.  
TELEPHONE - - - LAKESIDE 6130**

Telephone Douglas 3566

L. CHAPONOT

#### **GENERAL COMMERCIAL**

ART

EIGHTY-TWO SECOND STREET

## *The Photo Litho Process*

(Continued from page 9)

Let us therefore conclude that you understand the method of using color filters to get the separation negatives from which are made the yellow-red-blue and black originals. The process is similar to the photo engraver's method up to this point.

The knowledge of color that the expert lithographer has at his command, from the constant application of numerous colors in stipples and crayoning to get certain color effects, now allows him to grade the tones of process plates with marvelous accuracy. His work must be done right the first time—that is, the control of the color tones is all in the negative and his knowledge of timing the print on metal and figuring the stops he uses on his negatives leaves the layman just flabbergasted. He goes away convinced that real knowledge and skill are necessary in this business of color plate making.

Unlike the relief method of printing, there is no etching and re-etching such as a copper halftone permits; when the lithographer makes his print on metal, except for a little breaking up and spotting, his work is done. If his color print is not correct by the fact that the dots are too large from a dark print or too small from a light print, well he's just out of luck; his dark print would carry too much ink and tone the picture in the directions of the incorrect color plate, or if a light print, his final result would be lack of this color—some ticklish job, isn't it?

Let's see, where are we now? Our copy in colors has been put in front of the copying camera—photographed on to a negative through a color filter and an angle screen, changing the filter and the angle of the screen each time for each of the four colors. The regular method of rubberizing the negative has been used, but not reversed as in the photo-engraving method. The negatives have been skillfully stopped out by a certain material that retards the light action through the parts so treated, resulting in a smaller dot—most of the real skill has been employed just in

photographing and stopping. We now have a negative in reverse—one for each of the four colors.

The usual lithographic method would now call for the use of lithographic stone on which to make the prints which serve as the original from which to get the finished color printings; but the offset press requires a cylinder from which to print, so a sheet of thin zinc  $\frac{1}{4}$  of an inch is used. This zinc is grained to give the same surface feel or grain as lithographic stone. This zinc base is treated with the regular albumen sensitizer and dried; then a print is made. Here again the operator shows his skill, with a print that is timed correctly—not too much yet just enough. The plate is then rolled up with a fatty ink and washed; the result is an exact replica in reverse of the negative with tonal graduations necessary. The print is given a slight etch and with a few touches is complete. Very simple—isn't it?

This is the original set from which can be pulled any number of prints, but we will take this up in the November issue of *The Commercial Artist* under the heading "The Offset Press—The Method of Printing Photo Litho Process Plates."

Let us turn again to the tip-on on page 8; note the fine screen and the rough paper. In comparing the original painting and this reproduction the writer found a remarkable faithfulness in tone and color.

The Union Lithograph Company and The Langer Photo Litho Process can be complimented on turning out such a fine example of the latest word in printing. This emphasizes the fallacy that one must go elsewhere to get the best.

The original was painted for a menu heading for the Palace Hotel by Maurice Logan and is a fine sample of his ability.

#### NOTE

If you wish an extra copy of the illustrated pamphlet "The Art of Color Engraving," published in the September issue of *The Commercial Artist*, address Mr. H. J. Griffith, American Engraving and Color Plate Company, 109 New Montgomery St., San Francisco; there are a few left.



830 Market St. ~ Sutter 5628

# Oneal

with the

**Acme Photo Engraving Co.**

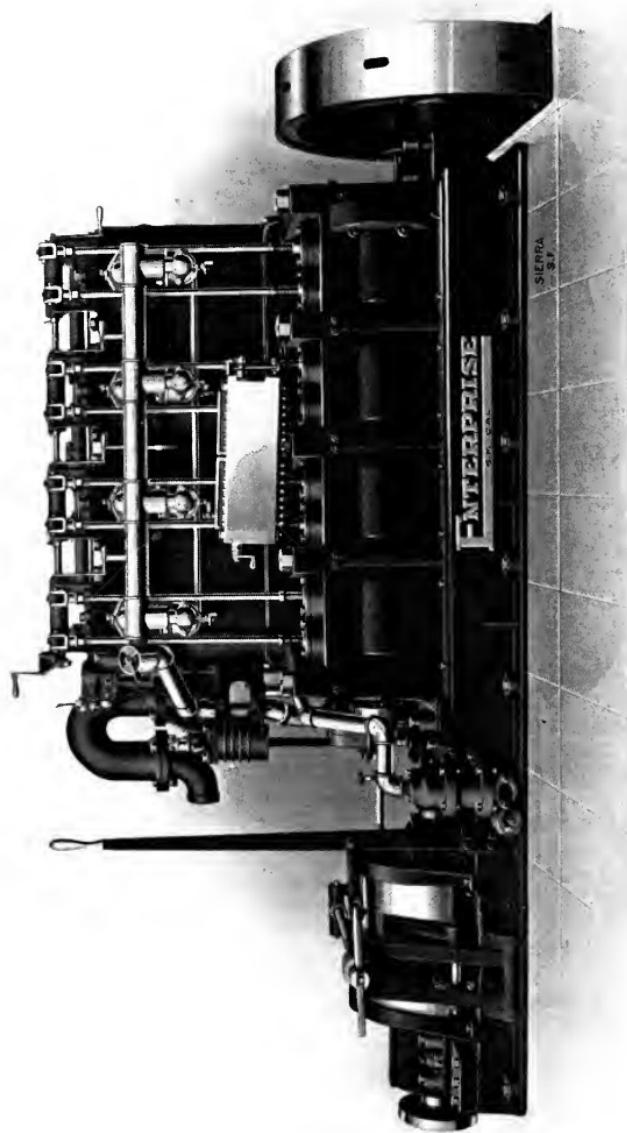
259 MINNA STREET  
SAN FRANCISCO

*We are makers of Litho-  
graphic Color Plates*

## LANGER PHOTO LITHO PROCESS

684 MISSION STREET  
SAN FRANCISCO, CAL.

—Phone Sutter 7223



Airbrush Machine Drawing  
by ERIC KREKE of the Art Department of Sierra Art and Engraving Co.  
Engraving by SIERRA ART AND ENGRAVING CO.

## CIRCULATION

In these days of liberal advertising it is unnecessary to tell any business man that circulation is valuable—that the Saturday Evening Post reaches an enormous number of persons nationally or that the San Francisco Examiner or the Chronicle, for example, reach tens of thousands of families in the northern part of the state.

But if you were to ask a business man who is already advertising in these papers why he does not take advantage of their circulation he would probably think you are "cuckoo."

Still, it is possible for a man to advertise in a publication with legions of readers and not take advantage of the circulation. This is because the circulation of the advertisement is not necessarily coextensive with the circulation of the newspaper or magazine. The circulation of the publication is an opportunity that is limited principally by the use to which it is put; but it is not a campaign in itself.

An advertisement in a publication of 150,000 may reach 5,000, 20,000, or 125,000 readers; and the number of potential buyers it reaches is the measure of its value in terms of circulation—in other words, its cash value to the advertiser.

Probably no one will dispute the foregoing statements, but how many advertisers are there who disregard this principle and crowd their advertisement with a mess of type confident that it will reach every reader, in spite of disadvantages of position and competing attractions in the form of well designed advertisements of other firms?

As a little reflection will convince any one that it is the circulation of the advertisement and not the circulation of the medium that pays, so it is fairly self-evident that it is the design which makes the circulation to a very important degree.

Which is better—to devote all your space to type and receive one tenth of the circulation or to devote part of your space to a design that will command at least seventy-five per cent of the circulation? Again, is not a design that

GOOD Typography  
is immediately recognized—even by those unskilled in the art.  
Readable and inviting, its sales-value increases with use.  
Printing that sells  
is the product of



**The Metropolitan Press**

*Advertising Typographers*

143 Second Street · San Francisco

This advertisement set in type by S. E. Williams

جفون اف اس سان فرانسيس

PHONE  
Kearny  
524

Joseph O'Phelps

Put it up to the man  
who KNOWS Packaging



**Reginald B. Meller**

"Package Specialist"

H. L. STILWELL & STAFF, INC.  
1314 Claus Spreckels Building  
Phone Sutter 6859

**P**OES YOUR printing create enuf attention to cause one to reach out for it? Do your binders open with that intangible something that we call class? If it does, you have a big advantage over the other fellow. Now—here is the point—we are producing just this kind of work, with *Quality* and *Service* behind it. Telephone Douglas 351 and have our representative call.

PRINTING  
BINDING



QUALITY  
SERVICE

**John Kitchen Jr. Company**

BOOK-BINDING  
PRINTING-LITHOGRAPHING  
LOOSE-LEAF-LEDGERS

67 FIRST STREET, SAN FRANCISCO, CAL.

will add this much value to your advertising worth as much as is necessary to get as good a design as possible?

It may be said that most advertisers appreciate this fact, because the best advertisers are using the best designs. Well, then, we should not only follow the best advertisers in this respect, but we should follow them in the improvement of letterheads in color, labels, and all commercial forms.

For all these things should be considered in terms of circulation. One can not make a mistake by getting the best possible design at the price it commands in order to increase the "attention value" of the label, letterhead, or other business form. "Attention value" is circulation; and circulation is important here just as it is important in billboards, which may be said to stand or fall down with the artist who designs them.

—S.

### *Filing Drawings with the Least Work*

(Continued from page 11)

Cards are 8 x 5 inches in size and are kept in a file of the same dimensions, which is placed convenient to the man using the drawings.

How does this work? Suppose I want a drawing of Sweet's Renown Package. I refer to my card file, find that it is in

Division	C	Date	2-1-20
Drawer	2	Number	2 C 8
Photo From	Sweet & Co.	Cost	5.00
Re-touched	Hewlett White	Cost	12.50
Drawing	✓	Cost	✓
Remarks	+		

Card No. 1—Figure 1

Division A in Drawer 1 and is the 10th drawing in that file, and so it is a very simple matter to ask my secretary to bring me drawing No. 1-A-10.

If I send this drawing away, I charge the person to whom it is sent with it in the space provided on the card No. 2—(Figure 3). Credit is given when it is returned. Also every thirty days my

secretary goes through these cards and follows up drawings that are out.

After this system is in operation, it is easy to keep it up. It provides a convenient method for locating any draw-

2 C 8	Smith & Co.	170	2 120
DATE SENT	EXPIRE TO	AMOUNT	DATE PAID
3/15/20	Plenty Engineering Co.	Chicago	3/25/20
4/1/20	Smith Brothers Co.	Dinner	

Card No. 2—Figure 3

ing without digging through a hundred others and besides gives me information as to who made it, cost, etc.

Whether this system will work for you, I cannot say. It all depends. How much of a filing system you should have is like the problem "How long should a



Back of Card No. 1—Figure 2

man's legs be?" As Lincoln said of the legs, "Long enough to reach the ground." The same applies to your filing system.

THIS issue of *The Commercial Artist* is set in Monotype and made up by the Monotype Composition Co. The presswork and binding by the John Kitchen Jr. Co.

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**GOOD ART**

## *Who Did It*

**T**HE COVER. This is a rearrangement of details from a Chinese store bas-relief of the Hun dynasty, done in the year 147 by Hsi Wang Mu.

The tree is "The stately ho-huan tree, the sacred cosmic tree of Taoist lore. In the original, the archer shooting toward the tree is being dissuaded by the guardian, of whom he takes apparently little notice. (Since the year 147 "no trespass" signs have supplanted the guardian, with as little effect even when supplemented with a powerful "this means you.")

The decorative frame is a detail of a model of a military watch-tower of green glazed pottery made in the Hun period, a hundred years, or more, before Christ. As a designer, Mr. Hsi Wang Mu easily takes his place with our best; all the more remarkable considering the scarcity of scrap in the year 147.

The cover was drawn by Mrs. L. A. Armer. Platework and engraving by the Lauck-Mann Co., engravers.

**T**HE crayon drawing on page 4 is by Francis Todhunter. Mr. Todhunter has been doing some very handsome work in this lithographic crayon technic. This scene is a bit of the well-known Fishermen's Wharf on San Francisco Bay. We are going to publish more of these in a future edition. The engraving is on copper and the Lauck-Mann Co. engravers have shown us a splendid example of the highlight half-tone.

**G**ABRIEL MOULIN has shown his ability as a photographer in the reproduction on page 6. The original is one of George S. Maury's and titled "Shell Fish." There are 200 of these subjects reproduced to postcard size and they comprise the best works that were exhibited at the P. P. I. E.

**T**HE four - color offset insert we have explained in the article on the Photo Litho Process, painted by Maurice Logan for the Palace Hotel menu, printed on the offset by the Union Litho Co. from plates by the Langer Photo Litho Process, shown by courtesy of Mr. B. S. Hubbard.

# THE COMMERCIAL ARTIST

525 MARKET ST.  
SAN FRANCISCO

The official organ of the Commercial Artists' Association of the Bay Cities

Published on the first of every month

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All manuscript must be signed and addressed to the Editor. The right to reject in part or whole is reserved. Advertising and copy forms close on the 15th, press forms close on the 20th of month preceding issue. Advertising rates on request.

Make all checks, or money orders, payable to *The Commercial Artist*, 525 Market St., San Francisco, California

THE beautiful pen drawing on page 10 is a sample of the work Mr. J. T. E. Stoll is doing. His presentation of even ordinary furniture in this style certainly gives an air of quality to the product. The cut is an engraving by Lauck-Mann Co.

ILLUSTRATING specific uses of a product has been accomplished in a clever and interesting way in the paint illustrations on pages 12 and 13. The W. P. Fuller Co. will get the message to the men who need to read, by illustrating those things they are interested in. The Commercial Art Co. commissioned Mr. J. O. Phelps with this campaign and Mr. Phelps has shown his ability to draw interesting treatments with the necessary accuracy. The cut is by the Commercial Art Co.

A PHOTOGRAPH of the machine that is shown on page 16 would be decidedly flat and uninteresting alongside of the snappy airbrush drawing that Eric Kreke has turned out for the Sierra Art and Engraving Co. This is a retouched photograph from the actual engine. The engraving is by the Sierra Art and Engraving Company.



Confronting all of us is the problem of marketing our products.

Advertising has thus become the most highly developed means of acquainting the public with our wares, co-ordinating the mutual interests of producer and user.

It is our effort to increase the strength of advertising by dominant illustrations and the artists serving on our staff are well equipped both in talent and studio environment to produce noteworthy illustrations. ~ ~ ~ ~ ~

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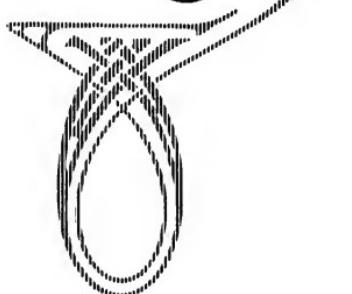
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## *The October Issue and the Future Outlook*

WE are presenting a well-rounded number this month, as we promised. Sidney Armer and Pimiento certainly get us to thinking. Kegg has driven home a truth in his vernacular. Mr. Haynes has given us a good idea and no doubt his system will be put to good use by those having need of a filing system. The article on "The Photo Litho Process" by Meller tells those of us who have no opportunity to learn of such things how to become familiar with the possibilities and the limits. The illustrations are very good, quite up to the monthly standard.

The November issue promises just as interesting an issue as this one. Armer and Pimiento—you know they'll be good. Lindsay Doyle promises something good, and it is not improbable that Chas. Hiner will be with us. Meller will have an article on "The Offset Press," the method of printing Photo Litho Process Plates, a continuation of this month's contribution. The illustrations will be exceptionally good and it is possible another offset tip-on will be displayed.

*The Commercial Artist* has established a Technical Department under the editorship of Reginald B. Meller. Each month he will prepare an article on some process or technical matter and endeavor to acquaint the users of printed matter with the processes involved in its reproduction. Men prominent in technical reproduction problems will contribute to these columns from time to time. Whenever possible examples illustrating the article will be displayed.

MISS Clara McQuaid whose excellent work has appeared in *The Commercial Artist*, recently made several drawings of wash dresses for a department store. These drawings appeared three times in the San Francisco and Oakland papers. The returns from this sale amounted to \$76,000.00.

We suggest that Commercial Artists work on a royalty basis.

THE COMMERCIAL ARTISTS  
ASSOCIATION OF THE BAY CITIES  
San Francisco, California

Association Studio and Office

Top Floor, Hirsch-Kaye Bldg., 220 Post St

GEORGE F. MANNEL . . . President  
Underwood Bldg. 'Phone Doug. 4844

J. D. ROANTREE . . . Executive Secretary  
527 New Call Bldg. 'Phone Sutter 121

Directors

Louis A. Lauck Chas. L. Hiner A. R. Hunt  
George F. Mannel M. M. Harris

Address all communications of business matters to the Executive Secretary

PROGRAM

Business Meeting . . . First Thursday

Educational Meeting . . . Third Thursday

Meeting called at 8:00 sharp.

THE organizing of commercial artists into business associations is rapidly becoming national in scope. Chicago, Los Angeles, San Francisco and Denver are actually operating successful associations and publishing publicity organs. All the large cities in the United States and Canada have already formed or are forming associations. It should be a question now of only a short time when conditions will permit a co-ordination of these local bodies and the dream of the Chicago association realized. The August issue of the *American Commercial Artist* published by Frank Spreyer for the Chicago Association contained an article of extreme interest to associations.



THOMAS HENRY BEATTY  
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Telephone Sutter 1732



Clarence H. Kelly

Wash and Color  
Drawings



Phone Sutter 3590

367 Russ Bldg., San Francisco



# Directory

A Directory of Commercial Artists in San Francisco and Oakland. This list does not comprise all the members of the Association.

SIDNEY ARMER <i>Color Work</i>	LOUIS A. LAUCK <i>General Commercial Art</i>
417 Montgomery St. Phone Kearny 3078	563 Clay St. Phone Kearny 1024
ADVERTISING ART STUDIOS <i>General Commercial Art</i>	NAT LEVY <i>General Commercial Art and Color</i>
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35 Montgomery St. Phone Douglas 4594	520 Gillette Bldg. Phone Sutter 4277
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544 Market St. Phone Garfield 495	525 Market St., Room 526 Douglas 4844
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82 Second St. Phone Douglas 3566	156 Second St. Phone Douglas 4336
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53 Third St. Phone Kearny 5224	710 Flatiron Bldg. Phone Sutter 5008
CHARLES L. HINER <i>Catalog Illustrations, Machine Specialist</i>	LEWIS ROTHE <i>General Art, Ideas, and Comics</i>
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525 Market St. Phone Kearny 934	535 Sacramento St.
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417 Montgomery St. Phone Kearny 1195	Sacramento & Montgomery Sts. Sutter 6200
GEORGE KEGG <i>Line and Color</i>	LOLITA TURTLE <i>Figures and Designing</i>
535 Sacramento St. Phone Sutter 5272	1584 Eighth Ave. Phone Sunset 3251
CLARENCE KELLY <i>Wash and Color Drawings</i>	OAKLAND
367 Russ Bldg. Phone Sutter 3590	HALCYON R. BREWER
ERIC E. KREKE <i>Machine and Catalog Illustrations</i>	190-41st St., Oakland Phone Piedmont 3103J
343 Front St. Phone Douglas 4780	M. PEISER <i>General Commercial Art</i>
ROBERT F. LANGER <i>Ben Day and Color Work</i>	2910 Grove St., Oakland Phone Oakland 2138
507 Mission St. Phone Sutter 7223	EDGAR V. SIMPSON <i>Air Brush and Catalog Illustrator</i>

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